Kelly's *Pogo* comic strips of the 1970s, films and television specials such as *The China Syndrome* and the star-studded 1990 *Earth Day Special*, and even the remarkable history of the design of and reaction to the now-ubiquitous recycling logo. In making the case for an expanded canon of significant environmental images, *Seeing Green* resonates with contemporary concerns in the environmental humanities about nature and affect, the ever-changing rhetorical relationship between environmental concern and consumerism, and the challenges to "mainstream" images in representing the disproportionate environmental burdens felt by minority groups.

Throughout this lucid history, Dunaway predominantly draws upon primary sources related to the publication, dissemination, and response to the book's visual case studies, opting to move commentary by other historians and critics to comprehensive endnotes. As a result, the project is less a rhetorical analysis or sustained close reading of any one image or niche of environmental representation and instead a comprehensive history of the ways that visual practices have instigated and informed complex environmental conversations. Accessible for an undergraduate audience in both its methodology and prose, *Seeing Green* will undoubtedly be a useful pedagogical tool by providing students a historical context for key environmental debates and teachers an opportunity to foster interdisciplinary study of the challenges the American environmental movement has experienced in the past five decades.

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***The Myth of Emptiness and the New American Literature of Place*. By Wendy Harding. Iowa City: U of Iowa P, 2014. 258 pp. Paper $47.50.**

Wendy Harding's *The Myth of Emptiness and the New American Literature of Place* is an ambitious piece of scholarship, aiming to identify, define, and explore a new literature of place. The "myth" to which the title refers is the discursive formation of emptiness in and of places such as deserts, wastelands, and national parks. The two images

with which the book begins—Ansel Adams's 1947 photograph of a phantasmal-looking Mount McKinley and Robert Toedter's 2006 image of a plastic-littered Cortese Landfill in New York—illustrate Harding's main concern: the cultural attitudes and mechanisms through which sites get placed under the "sign of empty" (xiv). The book's central argument is that a recent generation of place-writers interrogate and unsettle this sign by restoring visibility to sites, peoples, and processes that had once been concealed.

The writers she discusses here are Rick Bass, Charles Bowden, Ellen Meloy, Jonathan Raban, Rebecca Solnit, and Robert Sullivan, whose works cut across traditional nature writing tropes and revise master narratives that figure place as either a barren desert or a plentiful Eden. Part I launches into a useful survey of the forms and guises taken by the idea of emptiness. The first chapter theorizes empty as a "double-faced sign" (xv) that casts an illusion even as it commits an appropriation, while the second explores the historical resurgences of the sign and how the American land has been emptied through colonial violence, the transcendental gaze, nostalgic longing, and atomic age policies. The subsequent chapters move forward author by author, with discussions of specific localities in a range of texts.

The book's foregrounding of geohistorical networks is one of its strengths. However, there are some contextual as well conceptual gaps. Considering that several chapters touch upon the re-emplacement of the "vanishing Indian," the neglect of Native American writers is curious. For instance, in the chapter on sacralized and sacrificed places, Harding offers an informed reading of Solnit's passage through the Nevada Test Site and her uncovering of Indian Wars history. Yet she fails to draw links with writers such as Leslie Marmon Silko and Simon Ortiz, who have done much to unearth the geographical contiguity of nuclear testing grounds and indigenous territories.

The conceptual problem concerns Harding's critical distance from her primary material. Harding asserts that the new literature of place is palimpsestic and polyvocal, and introduces "scripting" as the practice of inscribing space-time wanderings as text. This is a promising notion. However, when it comes to reading the texts, Harding's discourse seems to abandon the hermeneutic ambiguity. For example, in her discussion of Bass's *Winter*, she says that the writer's gathering of wood "is an expression of his own nature" and "inserts him in the life of the forest" (67). This is a fair assessment, but I was hoping that the argument would follow on to investigate issues in representation and cognition. More focus on the meta-language of the new literature of place would have allowed for a fuller perspective on the

epistemological concerns underlying the study of literary expression and the physical environment.

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***Ecocriticism: The Essential Reader*. Edited by Ken Hiltner. London: Routledge, 2015. 382 pp. Cloth $160.00. Paper $49.95.**

I don't know if the editor himself chose the title for this book, but anyone who publishes a book called "The Essential Reader" on any subject, let alone ecocriticism, is both very brave and, as Michael Feldman says on *Whad'Ya Know?*, itching for a fight. After all, the book is claiming to describe and, implicitly, define the field: this is what you need to have read to consider yourself *au courant*. As such, the reviewer is immediately drawn to consider the readings and the evident principles of selection behind them, rather than the content of the individual essays—especially given that, according to the back cover, the book is designed for "both undergraduate and postgraduate ecocritical literature courses," for students who may be coming to ecocriticism for the first time. What's it going to look like to them? (The book is not essential for scholars already working in the field; most of us, I suspect, have either read or are familiar with the work of the authors represented.)

Hiltner divides the history of ecocriticism into two waves—which, of course, forestalls the possibility of there being even more recent waves, let alone turbulent wavelets splashing all over the place. Ecocriticism is thus given a deceptively clean structure. And according to the table of contents, ecocriticism evidently began with Leo Marx in 1964, with that first wave expending its final energy in the form of Glotfelty and Fromm's 1996 *The Ecocriticism Reader*. (Why one reader should include the introduction from another reader is perplexing.) The rest of the first-wavers aren't surprising: Merchant, Williams, White, Naess, Shepard, Snyder, Bate, Buell (five whole pages of him), and Cronon. The second wave evidently takes us from Adamson, Evans, and Stein's 2002 *Environmental Justice Reader* (another reader's